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REPORT OF THE
SELECT COMMITTEE
ON
ECONOMIC AND
CULTURAL
NATIONALISM

—
FINAL REPORT ON
CULTURAL
NATIONALISM

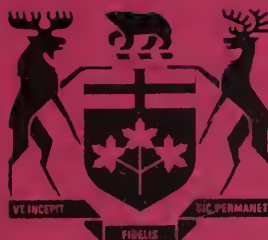




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1975

**Report of the
Select Committee
on
ECONOMIC AND CULTURAL
NATIONALISM**

**FINAL REPORT ON
CULTURAL NATIONALISM**

Published by The Select Committee on Economic and Cultural Nationalism

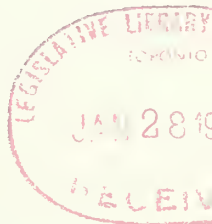
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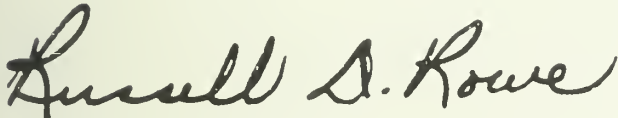
**FINAL REPORT ON
CULTURAL NATIONALISM**



TO: The Honourable Russell D. Rowe,
Speaker of the Legislative Assembly of the Province of Ontario:

Sir:

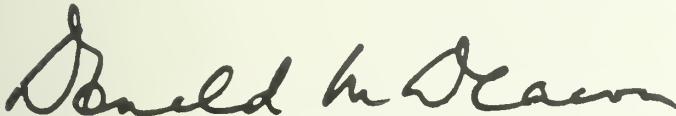
We, the undersigned members of the Committee appointed by the Legislative Assembly of the Province of Ontario on December 17, 1971, to review the Report of the Interdepartmental Task Force on Foreign Investment and the current status of opinion and information on economic and cultural nationalism in Canada, have the honour to submit the attached Final Report on Cultural Nationalism.



Hon. Russell D. Rowe, M.P.P.
Northumberland,
Chairman



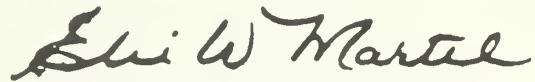
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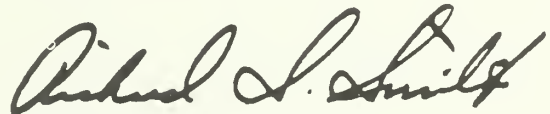
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Sudbury East



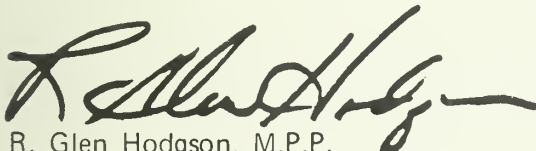
Ian Deans, M.P.P.
Wentworth

Hon. William G. Newman, M.P.P. *
Ontario South

Hon. Sidney B. Handleman, M.P.P. *
Carleton



Richard S. Smith, M.P.P.
Nipissing



R. Glen Hodgson, M.P.P.
Victoria-Haliburton



Gordon W. Walker, M.P.P.
London North

* On February 26, 1974 Mr. Newman and Mr. Handleman were sworn as Members of the Executive Council of the Province of Ontario. Since that time they have not participated in the deliberations of the Committee in the formulation of this report, and they accordingly neither subscribe to, nor dissent from the report.

MEMBERS OF
THE SELECT COMMITTEE ON ECONOMIC
AND CULTURAL NATIONALISM

Hon. Russell D. Rowe, M.P.P. (Chairman)	Northumberland
Donald M. Deacon, M.P.P.	York Centre
Ian Deans, M.P.P.	Wentworth
* Hon. Sidney B. Handleman, M.P.P.	Carleton
R. Glen Hodgson, M.P.P.	Victoria-Haliburton
R. Douglas Kennedy, M.P.P.	Peel South
Nicholas G. Leluk, M.P.P.	Humber
Elie W. Martel, M.P.P.	Sudbury East
* Hon. William G. Newman, M.P.P.	Ontario South
Richard S. Smith, M.P.P.	Nipissing
Gordon W. Walker, M.P.P.	London North

STAFF

Ivan R. Feltham, Q.C. Counsel	C. K. Marchant Research Director
William R. Rauenbusch Counsel	Paul B. Moore Clerk of the Committee

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INTRODUCTION

The Committee's terms of reference directed it to inquire into the status of opinion and information regarding cultural as well as economic nationalism. As is apparent from the Committee's programme of work, statements and reports, economic nationalism embraces an exceedingly broad and complex range of matters. As discussed below the range of issues comprising cultural nationalism is similarly broad and complex.

The Committee has prepared special reports on two major areas related to cultural nationalism. One is the question of the degree of Canadian presence in Colleges and Universities in Ontario. In November, 1973, and after extensive consultations and investigations, the Committee published a special Interim Report¹ on that subject. More recently, the Committee has prepared a report on Advertising and the Advertising Industry², again after extensive consultations, reflection and research. The advertising report touches on both cultural and economic matters. The thrust of the Committee's recommendations was in both cases directed to strengthening the Canadian content and presence in those sectors, and where appropriate, fostering distinctive Canadian approaches.

1. Interim Report of the Select Committee on Economic and Cultural Nationalism: Colleges and Universities in Ontario, Toronto, Queen's Printer, 1973.
2. Interim Report of the Select Committee on Economic and Cultural Nationalism: Advertising and the Advertising Industry, Toronto, Queen's Printer, 1974.

At an early stage in its deliberations the Committee decided to give priority in time to matters related to economic nationalism. This was responsive partly to the lively attention which economic matters were getting in the public media and in public discussion generally, and to the fact that the issues related to economic nationalism were more clearly formulated even if supporting information and analysis was frequently lacking or weak.

Time and the resources of the Committee have made it impossible to undertake complete and systematic inquiries into areas of cultural nationalism within its terms of reference beyond those on which it has already reported. The Committee would emphasize that it attaches considerable importance to cultural matters and especially to a number of those which may be identified as "cultural nationalism." The time required to consider important aspects of economic nationalism left little time for the Committee to complete the studies of cultural nationalism which it feels are warranted and important, or to complete them with the degree of comprehensiveness required for preparation of reports and recommendations on the various subjects with which it would be satisfied. It is a partial measure of the achievements of the Committee that its final report is the eighth report of the Committee to the Legislature and the eighteenth publication under the auspices of the Select Committee. However, and especially because of the additional responsibilities which have been assigned to members since the Committee was struck, it is timely for the Committee as presently constituted

to wind up its work and present a final report to the Legislature. The Committee has concluded that it could make its greatest contribution in respect of cultural nationalism by recommending this area of concern as one appropriate for a priority study by a future Legislative Committee. To aid in that process, the Committee's report on cultural matters attempts to delineate and consolidate the range of issues related to cultural nationalism as they arose in the course of the Committee's hearings, consultations and deliberations.

Cultural Nationalism - An Overview

The Committee's terms of reference directed it to inquire into "the status of opinion and information on cultural nationalism in Canada." The Committee considered what scope or definition should be given to the term "cultural nationalism." The Committee noted that cultural nationalism could be construed narrowly to focus on only a limited range of matters. Alternatively, the definition of cultural nationalism could be expanded to include a broad range of cultural matters including bilingualism and multiculturalism as essential features of the Canadian cultural landscape.

The Committee has concluded that it is not a fruitful exercise to attempt to give precise meaning or definition to "cultural nationalism." The Committee rather takes note of this formulation as a shorthand reference to that large body of issues which have been raised in public discussion in Canada, and which in the view of at least some discussants have a cultural aspect to them. These issues have touched on many areas from those widely recognized as culture (e.g. orchestra, dance, etc.,) to matters of "lifestyle" which may not traditionally have been viewed as cultural but which are in some important sense part of cultural concern. The range of issues to which the Committee refers generally embraces one or both of the following elements:

A concern for the development of indigenous strength in one or more cultural areas. There could be compiled an extensive list of activities for which government support is sought on the basis of cultural development. Grants or supporting policies are sought for any number of areas in the creative and performing arts, athletics, design the audio-visual media, bilingualism and multiculturalism. Many would emphasize positive rather than restrictive approaches to cultural development.

A concern with distinctiveness or at least the possibility of distinctiveness in areas that are by some standard considered important. Concerns in this area are often motivated by a dislike or apprehension that a great many of the things which affect our lives and culture are shaped outside the country and that we are merely inundated with cultural ideas and lifestyles originating in the United States. Prospects for indigenous Canadian development, even in areas where it is desired or important, are thought to be foreclosed, overwhelmed, or pre-empted by importation from the United States. Some maintain that the culture and lifestyle linkages to the United States are such that Canadian distinctiveness in any area faces an uphill battle and one which is in the majority of cases futile. It is argued that Canada is subjected to an informal kind of cultural imperialism or colonization to which Canadians readily submit or perhaps in some instances even do to themselves by actively seeking out and adopting styles from elsewhere especially if they are "the latest."

A predominant feature of the Canadian cultural scene is the fact that the majority of our population shares the English language with much larger populations in the United States, the United Kingdom and elsewhere. It is impossible for Canada to be a dominant force in English language culture, while it is easy for Canadians to take advantage of American, British and other English language cultural offerings. Even French Canadians are strongly affected by the pre-eminence of English language culture in North America.

Another important factor to be taken into account is that there has been a general levelling in international society as a result of technology, especially in that broad sense which the Committee delineates in its Final Report on Economic Nationalism in its discussion of technology, research and development in Canada. Technologies and associated marketing styles have had a vast effect on working conditions, the environment, life styles, and culture. Technology and its effects have been increasingly internationalized, especially because of the considerable marketing resources deployed behind selling them on a world-wide basis by multinational enterprises.

In noting that these forces are at work the Committee does not necessarily endorse conclusions that these are good, bad or inevitable. The Committee does, however, adopt a broad and wide ranging view of cultural nationalism as an agenda of issues which have been or ought to be raised in public discussion, and which demand or merit consideration by the Committee and the government.

The Committee rejects the notion that cultural nationalism should be confined only to traditional areas of culture. It is clear from public discussion that there is concern about a lack of freedom to shape lifestyles in Canada because of the inundation of influences from outside, but with the presumption that it is potentially feasible to be more selective. This is similar to concern about the freedom or ability of Canada to develop its economy in the directions that appear most compatible with economic and social objectives. In the Committee's view, it is neither appropriate nor responsible to pretend that foreign influences and especially those from the United States do not have a major impact on all areas of Canadian thought, lifestyle and attitudes including conventional culture, the environment, lifestyle and to an important extent even political culture - broad-scale approaches and attitudes towards government and political processes.

It is frequently said that culture or art are international and universal, with the implication that there is an inevitability about cultural dissemination, and an inherent futility in any one country or group attempting to develop distinctive directions. Like most generalizations this proposition appears to contain an element of truth but is on its surface far too embracing and purportedly conclusive than the underlying facts would appear to warrant. It may well be that Baryshnikov or Beethoven are bound to be widely acclaimed almost wherever they perform or are performed, in part because they capture the fancy of every human spirit. It is much less clear that there is

an inevitability or inherent desirability in the international proliferation of "strip" development (typified by alternating motels and fast food restaurants with the liberal embellishment of neon signs) or political terrorism. Put another way, it is not a question of nationalism versus internationalism but very much more a question of being selective among possibilities. It is inherent in the current massive importation of cultural content and styles by Canada that there is considerable scope for greater selectivity.

But this raises two questions. First, a variant of the "culture is international" line of reasoning is the notion that ideas do not respect national frontiers. But in the contemporary age of highly persuasive mass media, especially used on behalf of political or commercial advocacy, it is necessary to be a good deal more precise about the processes and inevitability of the international dissemination, replication and influence of ideas. The Committee attempted to come to grips with some of these issues in its Interim Report on Advertising and the Advertising Industry. Although there are still a number of people who resist the proposition that the media are a powerful persuasive force, it is becoming increasingly recognized that the social, cultural, commercial and policy ideas and objectives behind which the media are deployed tend to become dominant themes or conventional wisdoms on a broad basis. Recognition of the impact of these forces is leading to reconsideration of the basis on which control of the communications media

is exercised. Foreign ownership of the broadcast media, concentration of ownership in the media, and the impact of advertising on programming have been among the more salient issues. The Canadian Radio and Television Commission has given considerable attention to these and related matters. At the same time, the Committee rejects any automatic equation of "foreign" with "bad", or "Canadian" with "good", (or vice versa for that matter).

In line with these general observations, the Committee's view of cultural nationalism thus embraces at least potentially the full range of issues to be confronted by contemporary Canadian cultural policy. These include the whole range of policies and programmes affecting culture in the very broadest sense, including:

- bilingualism, multiculturalism and regionalism as special categories of cultural importance;
- the impact of foreign influences on cultural processes in Canada, with a special focus on those where it may be possible to be more selective or where regulatory approaches might be called for;
- education as a special category of activity where the degree of Canadian presence may be important;
- audio visual media in the various forms it may take, including radio, television, films and recordings, and sub-areas such as programme or advertising content;
- the performing arts such as music, dance, theatre, and athletics, including opportunities for part time or informal participation by the population at large;
- the print media, primarily books, magazines, and newspapers, with special emphasis on Canadian content, Canadian ownership and the concentration of control;
- processes of accountability of the media to the public including, for example, the role of press councils;

- issues relating to the preservation of aspects of Canada's and Ontario's heritage, including buildings, archaeology, museums, but also including intellectual goods such as songs and books;
- spatial and environmental planning, including urban planning and the role of small towns and communities;
- industrial design, including the aesthetic and technical properties of products, and their secondary effects;
- that range of issues which touch on "lifestyle" including many of the foregoing areas such as planning, industrial design and marketing, and the media.

Policies and Programmes in Support of Culture:

General Observations.

Governments in many jurisdictions in Canada and elsewhere are already engaged in substantial programmes designed to provide support for a variety of cultural activities within their jurisdictions.

Government support often takes the form of direct or indirect financing of cultural activity. There may be grants to general purpose cultural organizations or to specific groups such as a performing orchestra or dance company. The government may itself become involved in the direct provision of cultural activity or facilities alone or in combination with other private groups. Or government may itself purchase cultural goods and services as in the acquisition of art for government buildings.

There are a variety of rationales for government financial support for creative, performing and other cultural activity. Especially in the case of large performing groups such as orchestras, theatre troupes or dance companies, government financing and subsidization is used to keep the public admission prices for performances down to a level which is publicly acceptable and enables a wider group within the community to obtain access to performances. Were government support not available it is contended the admission price which would need to be charged to recover costs would be too high to attract enough people. Alternatively it would be so high that only the very wealthy would be able to afford to attend.

Sometimes, too, government subsidization of the arts is designed to stimulate higher levels of cultural activity in terms of either quality or quantity, or both.

Sometimes government financial support is necessary or inevitable because the cultural goods are inherently "public goods", i.e. ones that are not amenable to individual purchase. The public display of a sculpture outside a government building is an example of a cultural good for which it would be exceedingly cumbersome and probably undesirable to try and recover the costs from those viewing it. It would be even more difficult to levy charges for the secondary benefits arising because of the general environmental enhancement of the sculpture.

Alternatively it may be considered more appropriate for taxation and public expenditure rather than private markets to be used for the production and distribution of cultural activity or facilities. This may especially be the case where it is desired to provide cultural activity or facilities on the basis of implicit redistribution, i.e. providing a general level of cultural activity but with richer regions or individuals paying more and poorer regions and individuals less.

The Committee notes the need for development of new grant structures for programmes administered by public cultural agencies, including such bodies as the Ontario Art Council, the Ontario Heritage Foundation and the Historic Sites Board. The Committee draws particular attention to the distribution of capital versus operating grants, and the need for grant structures which provide for the input of recipient groups in the establishment of distributional and regional priorities.

The Committee also notes the importance of private support for the arts. Donations by individuals and corporations in support of cultural activity provide important elements of balance and independence from government or bureaucratic control. The Committee also notes the independent role of arts councils in allocating both public and private financial support for cultural activity. The Committee would stress the importance of arts councils retaining their independence. In this connection the Committee notes the need for development and dissemination to the public of new cultural policies, but is concerned that the Ministry of Colleges and Universities not become an agency for the implementation of cultural policy and the allocation of funds in support of cultural activity.

Cultural policies which take the form of restrictions or protection for Canadian cultural output or activity are another major category of approach. Policies of this kind were urged on the Committee in areas such as advertising, films, and book publishing. Such policies appear to be less financially costly than programmes of support because the expenditure of public funds is not involved or to as great an extent. Protective or restrictive policies are generally designed to redirect private financial support in the form of box office receipts, etc., from foreign owners, producers or performers of cultural goods and services to Canadians. Such policies are criticized as being negative in approach or as limiting freedom of choice. It is said that restrictions operate to cut back activities of demonstrated success rather than sponsoring the growth and development of alternatives which it may be desired to support.

It is also suggested that individual members of the public ought to be free to choose what sorts of recreational, entertainment and cultural programmes they are exposed to or participate in without having their selection artificially reduced by fiat.

Against these propositions it is said that Canadian cultural activity is at a severe disadvantage because of the enormous promotional resources deployed behind marketing and disseminating foreign cultural products and services in Canada. Secondly, it is said that there is not freedom of choice with or without restrictions. In most areas such as broadcast programme content, film and book distribution and promotion, etc., it is claimed that decisions as to what will be broadcast, shown or made available are made by a relatively narrow commercial elite in a way that is not meaningfully different from Canadian content regulations. In any case it is argued that there is a public interest in stimulating Canadian cultural activity and in limiting undesirable aspects of foreign culture. In the Committee's view this public interest may often override objections to restrictive or protective approaches.

Representations to the Committee and Committee Consultations
Cultural Policy

The Committee was fortunate in having brought to its attention several major issue areas relating to cultural nationalism by organizations and individuals appearing before it.

The Committee received representations on two occasions from the Ontario Arts Council, its senior officers and staff. The Council made a number of recommendations and suggestions for action in the area of culture and especially in those areas in which it has a special expertise and familiarity. The Council emphasized support for cultural activity in the province generally, its regional distribution and diversification and related issues. To provide a conducive environment for talent generally in Canada the Arts Council stressed the need for artists' distribution systems for books, magazines, recordings, films, booking services and so on to operate under Canadian control within Canada.

The Ontario Arts Council also drew attention to the economic and cultural benefits which arise from Canadian culture being exported and to the fact that a number of Canadian creative and performing artists have achieved recognition and competed successfully in such international cultural meccas as Hollywood, London, New York and Paris.

Film production and distribution, publishing, support for French language education and culture in the province, and multi-culturalism were additional and important areas on which the Committee received representations and recommendations.

The proposals made to the Committee in all these areas in the Committee's opinion warrant careful and sympathetic consideration. However, the Committee does not feel that it is in a position to properly evaluate or to endorse these proposals in the absence of more complete public hearings from all sides of the subject, taking into account the variety of work now underway, including that being undertaken by the Governments of Ontario and Canada. Further discussion of briefs and representations to the Committee appears below.

The Committee was also fortunate in having an opportunity to explore the cultural policies and programmes of a number of other jurisdictions in the course of its consultations in Europe and in Quebec City. The cultural experience, programmes and policies of other governments provide a rich storehouse of potential ideas and policy techniques to which Canada and Ontario could usefully have regard.

In European countries there are extensive programmes of assistance to culture and to local and provincial governments for cultural purposes. In most countries, the Committee encountered different approaches to government support for the arts from those most common in Canada. There appeared to the Committee to be a tradition of more ambitious support for cultural activity in a number of European countries than there has been up to the present time in Ontario and in Canada.

Indeed, senior officials in the French Ministry of Culture complained that they were subjected to much more vigorous criticism for spending too little on cultural activity than for spending too much. Specific illustrations of European approaches are contained in the following discussion.

ISSUES IN CULTURAL NATIONALISM

The balance of this discussion of cultural affairs is directed to a review of some of the main issues which have arisen in the course of the Committee's consideration of cultural nationalism.

The Live Performing Arts

The live performing arts embrace a range and diversity of activity including theatre, ballet, opera and music; popular music and entertainment including comedians; and athletics. The Committee considers it important that these activities not be viewed merely from the standpoint of performance for audiences. That is indeed an important aspect and where the audiences are wide, may have a widespread effect on attitudes and culture. But it is also culturally, recreationally and personally important that individual citizens of Canada and Ontario have opportunities and facilities to pursue and perform music and drama, dance, sports and other activities on an amateur basis.

In the areas of "high culture", theatre, classical music, opera and dance, Canadian groups of a variety of kinds have grown and developed to levels of considerable distinction. In the Canadian "name" companies, orchestras and other groups it is Canadian performers which have been emphasized rather than the performance of Canadian material. Leading Canadian groups have internationally distinguished themselves in the performance of classics of the ballet, orchestra and chamber music and drama in the English and French languages. Canadians and their private and public sponsors are justifiably proud of

the accomplishments and reputations of these groups.

The Committee notes however that more modest and less well known performing groups must frequently struggle to remain in existence, especially in non-metropolitan areas.

The Committee is similarly concerned that the writing and performance of Canadian musical scores and drama may not be in a very healthy state. The writing of plays and musical compositions are principal modes for the expression of what may be shared Canadian experiences and values. It is exceedingly important to the cultural development of the nation or group that these and related ideas and emotions be articulated.

By way of example, the Committee notes that the outstanding success of the Stratford and Shaw Festivals contrasts with the difficulties which theatre companies emphasizing the performance of Canadian plays confront. The Canadian drama festival at Lennoxville, Quebec is a noteworthy attempt to present the works of Canadian playwrights.

The Committee also notes the contribution which leading personalities can make to the development and prestige of local groups. The association of Boris Brott with the Hamilton Symphony Orchestra is a case in point. The Committee suggests that it may be appropriate for the government to stimulate further efforts of this kind.

In the area of popular music and entertainment there have in recent years been very remarkable strides in the development and exposure of Canadian talent in both writing and performing. This is, as is noted below, in large measure attributable to Canadian content requirements promulgated by the C.R.T.C. in respect of radio broadcasting and to a lesser extent, television.

Because airing on the broadcast media is a critical ingredient in success in popular music and entertainment especially in terms of sales of recordings and bookings for live performances, the C.R.T.C. rules are especially important. Because of the success of the C.R.T.C. rules in this area, and general development within Canada, the Committee is led to believe that trends in Canadian content and popular music and entertainment are generally healthy. The Committee does however note a continuing demand in Canada for the products and performances of leading American and other groups. American and other performers continue to benefit from important direct and indirect promotional advantages, including appearances in American broadcast media in Canada, and in motion picture features, as well as through notices in periodicals, almost exclusively foreign, specializing in coverage of the activities of popular performing artists. The Committee also notes criticism of the degree of Canadian content in selected areas such as the Canadian National Exhibition.

Probably the most important kind of "Canadian content" is the opportunities for Canadians to learn and perform on an amateur basis in a variety of cultural areas. The Committee would stress the importance of facilities for these purposes being generally available to people in all regions of the province. Important cultural traditions in many parts of the world are those widely performed on a local basis.

Several events in the last few years have emphasized that athletic activities also come within the ambit of cultural nationalism. Athletic distinction has for centuries been a source of national and regional pride. Both the 1972 and 1974 Canada-Russia hockey series stimulated a great deal of national interest and fervour. There has also been growing pride in the gradually improving success of Canadians in international athletics especially at the amateur level. Athletics, like the arts, require support if Canadians and Canada are to distinguish themselves in international competition and at home. There has in recent years been expanding financial assistance by governments and private sponsors to athletic activities of various kinds, and especially the development of international class young athletes in a whole range of sports. The Committee was interested and impressed by efforts of the Government of Quebec in the improvement of athletic facilities.

In addition, there is in some quarters concern about the possibility of the Canadian athletic scene being overwhelmed by the massive commercialization of athletics in the United States. The founding of the World Football

League and the controversy it stirred over the future viability of the Canadian Football League led the Minister of National Health and Welfare to move to prevent the expansion of the World Football League into Canada.

Audio-Visual Media

Certainly the most striking cultural forms in modern times are those of the audio-visual media, embracing radio, television, film and recordings. They may have in addition important, pervasive and sometimes overwhelming cultural, psychological, social and political effects. The audio-visual media, especially television, have in recent years been singled out for special attention in the context of cultural nationalism in Canada.

Canadian content regulations promulgated by the Canadian Radio and Television Commission have been directed to significantly improving Canadian content in radio and television programming. Burgeoning regulation of community antenna television diffusion has emphasized Canadian channels over those received from the United States, even where the latter may be more popular. Additional regulations will require the dubbing in of Canadian advertisements in broadcasts received from the American side. In some areas such as Toronto, new communications equipment and infrastructure will increasingly hamper the reception of U.S. border stations in Canadian centres.

Further, both the Committee and the C.R.T.C. have recommended new rules to require Canadian content in broadcast advertising.

In addition to the variety of measures which limit the accessibility of American broadcasting and broadcast content in Canada, there is a need for support for indigenous development. The publicly supported Canadian Broadcasting Corporation has distinguished itself in a number of areas of broadcast production but at other times C.B.C. productions are widely and severely criticized for their quality. At the provincial level there have been significant developments in the provincial contribution to development of broadcasting in Canada. Even though important, the activities of, for example, the Ontario Educational Communications Authority are only first steps. The Committee notes the desirability of continued development of O.E.C.A. and similar endeavours, private broadcasting and support services, and the development of provincial policies governing cable television. The Committee was interested to note the recent initiatives of the Government of Quebec to increase provincial control of cable television. In the Committee's opinion, Ontario should step up its efforts to resolve jurisdictional differences with the federal government over cable television. An appropriate resolution in this area should recognize the importance of regional and local needs and differences, but that shared national experiences through the broadcast media should be the paramount policy consideration.

The need or desirability of wider availability of television programming in the various regions of the province was also brought to the Committee's attention. The Committee urges that the Ontario Educational Communications Authority extend its activities to provide the same standard of service throughout the province.

The Canadian film industry is an additional area of special concern. There has been growing government support for film development in Canada in the recent past, especially through the Canada Film Development Corporation. French-Canadian film makers have demonstrated considerable success in film production, English Canada less so but with some important exceptions. The concern of the film industry is that film distribution, especially of feature films, is predominantly foreign controlled. Foreign ownership of the major film distribution chains means that there are automatic pipelines into Canada for American films, backed as they are by various substantial and sophisticated promotions. It is difficult for Canadian films to get widely promoted and shown. Thus it is difficult for Canadian films to earn substantial box office receipts, and as a result it is difficult for Canadian film production to attract the necessary financial backing for production. Where Canadian films are produced, their owners are often in very weak bargaining positions with film distributors. In the result, there are very few Canadian feature films shown and the Canadian film industry is very weak. Importation of television programming and other ways in which foreign writers and performers are given wider exposure are also related to Canadian film development.

The Council of Canadian Film Makers provided the Committee with a detailed response to the situation as they see it in the Canadian film industry. They present what they are convinced is an especially strong case for major

protective and other measures to favour the Canadian film industry. They note that most countries in the world have quotas on films and have production subsidies especially by means of tax revenues from cinema attendance going to further film production. These patterns were generally confirmed in the Committee's consultations on cultural matters in European countries.

The Filmmakers Council recommended that a quota be implemented of the general but minimal order of 8 weeks of showings of Canadian feature films in each theatre over a two year period. This is the approximate period recommended in a report on the Canadian film industry prepared for the Minister of Industry and Tourism. The Filmmakers Council further recommended that films eligible for the quota be defined as Canadian quite stringently and including that artistic and financial control remain in Canadian hands, that the financing be 51% from Canadian sources, that the production company and production union be Canadian, that all processing and post-production work be done in Canada, that all technicians and assistants be Canadian citizens or landed immigrants, and in certain categories of creative positions, that non-Canadians be excluded from some positions (e.g. Director) and limited in others. The Filmmakers Council proposes a point system assigning numbers of points to particular categories of creative personnel with a ceiling on the number of "non-Canadian" points in any one film. The Filmmakers Council also recommended a broadening of awards to favour Canadian films, additional financial subsidization by the government,

guaranteed minimum percentages of the box office gross to be returned directly to film producers by the exhibitor and a variety of financial and loan assistance programmes in support of films. These would all be supplementary to existing support by the federal and provincial governments, including the Canada Film Development Corporation.

The Print Media

Foreign ownership and control and lack of Canadian development in the book and magazine publishing areas have been a matter of considerable concern in Canada in recent years. In Ontario, the foreign takeover of Canadian publishing concerns led to special government assistance to Canadian publishers and to the establishment of a Royal Commission on Book Publishing. In its Final Report, the Royal Commission recommended ambitious programmes of support for book publishing in Canada, which are still under review. An Interim Report of that Royal Commission led to the enactment of the Paperback and Periodicals Distributors' Act designed to limit foreign control of firms in that industry. Since 1964, most foreign periodicals distributed in Canada are denied deductibility of advertising expenses. The purpose of this provision is to attempt to concentrate magazine advertising revenues in support of Canadian publications. The two most widely distributed foreign periodicals, Time and Readers' Digest, have been exempt from these provisions. The federal government is understood to be giving serious consideration to removing the tax advantages which these two publications enjoy. The ceasing of publication of Saturday Night magazine is a further important development.

The Committee also notes that the federal government has been engaged under the auspices of the Secretary of State in developing programs of financial and other support for Canadian book publishing, including efforts to stimulate the export of Canadian books.

These developments and policies are illustrative of several continuing problems in connection with the print media in Canada. In book publishing and distribution the dominant position of foreign owned enterprises continues to be a matter of concern to many. It is argued that substantial foreign control in book publishing assures the continued dominance of books from abroad in Canadian markets.

Some argue that foreign ownership or the growth of foreign owned firms should be restricted. Others argue instead or in addition for more substantial financial and other assistance to Canadian book publishing. An important issue is the provisions in U.S. copyright law limiting printing outside the United States of books sold in the U.S. The recommendations of the Royal Commission on book publishing were directed to these and related issues.

The Committee also received representations that the policies and practices of professional librarians and libraries in Canada are not supportive of Canadian culture, Canadian book publishing, and of the dissemination of Canadian books in Canada. It is argued that most librarians receive training which makes them primarily skilled to direct and implement collections and acquisitions policies that heavily favour U.S. material. The fact that many librarians receive their training in the United States and/or that Canadian library schools are allegedly Americanized in their curriculum approach, together with the dominant influence of U.S. cataloguing systems and publishers, all add up to Canadian content in libraries receiving low priority. The Committee notes the relation

of this matter to questions of the degree of Canadian presence in universities and colleges on which the Committee has previously reported.

It is additionally argued that educational curricula should specify books authored and manufactured in Canada to the maximum extent possible in support of Canadian authors and publishers.

In the area of magazine publishing, there are many who argue that the exemption granted Time and Readers' Digest as foreign based periodicals should be removed. The Senate Special Committee on the Mass Media, for example, canvassed the issues and so recommended. As noted above, the federal government has removal of the exemption under active consideration.

Questions of foreign ownership and control of newspaper publishing have been very much less prominent in public discussion. There has been a moderate amount of foreign ownership of newspapers in Canada, especially by Thompson or Beaverbrook interests. Because of the connection of these individuals with Canada, and perhaps because there is no conspicuous American ownership and control of Canadian newspapers, there has been little clamour for action.

Education and Canadian Studies

In its Report on Colleges and Universities the Committee gave considerable emphasis to the need for a more substantial and systematic Canadian presence in colleges and universities in Ontario. While questions of non-Canadian teachers have not arisen in connection with elementary and secondary schools in Ontario, it is apparent to the Committee that a strong and conspicuous Canadian presence in educational curricula and materials from kindergarten through university is of considerable importance. The Committee notes for attention the study done under the auspices of the Ontario Institute for Studies in Education and entitled "What Culture What Heritage", focussing especially on Canadian educational history materials, and the forthcoming report of the Commission on Canadian Studies sponsored by the Association of Colleges and Universities of Canada under the direction of Professor T.H.B. Symons.

A particular matter which the Committee would emphasize is the need for educational texts to include balanced and complete treatments of the nature and the role of major institutions, such as corporations and unions, in contemporary Canadian society.

The Committee also notes with concern the lack of suitable print and audio-visual materials stressing the shared experiences of Canadians, particularly of the French and English Canadians who pioneered in the development of Canada. The Committee is especially concerned about the relative unavailability of such materials at the elementary level.

Painting and Sculpture

Painting and sculpture are among those areas of artistic endeavour in which there may be a substantial international aspect. Nonetheless, there may also develop traditions in these forms of artistic expression which convey local impressions or experiences or values. The Group of Seven, for example, as well as a number of contemporary artists, have attempted to capture distinctive Canadian land- and city-scapes. The importance of support for painting and sculpture was argued before the Committee especially by the Ontario Arts Council. To help provide a healthy economic climate for artists and sculptors in the province the Council recommended that the government should allocate 2% of the budget for new buildings and 5% of budgets for remodelling or refurbishing buildings or offices, for the commissioning or purchase of art works.

The Ontario Government might consider programmes to acquire and dispose of new painting and sculpture on a rotating basis to stimulate creative activity in Ontario and the wider dissemination (e.g. to local galleries) of artwork in the province.

Local arts and crafts are a more informal but also important area of cultural creativity and expression. It was suggested to the Committee that a catalogue of craftsmen and artisans should be prepared to be available especially to those touring the Ontario countryside.

Planning, Preservation of Historic Buildings and the Physical Environment

The character of the space we live in has social and other effects and contributes to or detracts from enjoyment of life. An environment which is perceived to be pleasant provides comfort and satisfaction and an environment which is not only pleasant but also stimulates the imagination contributes to elevation and refinement of values. These considerations are particularly relevant in connection with the growth and sprawl of large cities and in the preservation of smaller towns and other similar communities that should be preserved to provide attractive alternatives and to avoid undesirable concentrations in a few large cities.

Included in this area of concern are matters ranging from the detail of architectural design and the incorporation of or placing of artistic elements in public and private buildings, parks, etc. to the layout and organization of an entire city including particularly the transportation network.

In conjunction with planning there is a concern in Canada to avoid allowing Canadian cities to develop in some of the unhealthy or unattractive directions that now characterize a number of cities in the United States. There is also concern about the actual or prospective importation into Canada of non-Canadian styles or approaches to urban design. High-rise architecture and land use planning predicated on or catering to heavy automobile use are specific examples of concerns which have, at least in part, an important cultural component.

The preservation of buildings and sites of architectural and historical merit was emphasized by the Ontario Arts Council in its briefs to the Committee. They recommended that the Ontario Government should prepare a comprehensive inventory of local heritage buildings and sites, empower and fund the Ontario Heritage Foundation to protect and in selected cases to acquire buildings, and to assist municipalities in the protection and acquisition of buildings where local responsibility is most appropriate. As the Committee discovered in the course of its European consultations, preservation of historic buildings (including interiors) and sites is given a relatively high priority in most European countries. There are in effect a variety of policies and programmes designed to identify buildings, groupings of buildings, interiors, sites, and monuments of historical, architectural or other merit, to prevent their being damaged, altered or destroyed, to provide for their maintenance and refurbishing, to support their being available for public use, and in selected cases to provide for their acquisition by one or more public authorities.

The breadth of preservation policy in some European countries is illustrated by the observation of the French Minister of Culture that it is better to restore a thousand monuments for fifty years, than fifty monuments for a thousand years.

The Committee was also favourably impressed by the policy of the Quebec Government as illustrated in the preservation of parts of Quebec City which the Committee notes was partially funded by the federal government. The Committee notes that there have been controversial aspects to the Quebec policy, such as the government allowing the destruction of the Van Horne Mansion in Montreal. The restoration of Victoria Hall in Cobourg, City Hall in Kingston, and the St. Lawrence Hall, the Grange, Campbell House, and Osgoode Hall in Toronto are indicative of the benefits to be derived from more systematic policies respecting preservation of historic buildings and sites.

The Committee also notes the importance of bodies charged with historical preservation attracting funds and other support from private sponsors.

Historical Preservation of Cultural Artifacts and Traditions.

There is also an important role for government in sponsoring the preservation and display of books, historical records, songs, archeological remains and other cultural artifacts. In addition to being a critical part of our heritage, these items are also important from the standpoints of aesthetics and historical research. There is a need for programmes, such as those in support of museums, to fund preservation and acquisition, and to prevent destruction, deliberately or through neglect.

A special aspect of the preservation of cultural artifacts is the need for controls on their export to other countries. In the past, many important cultural artifacts have been lost to Canada by being sent abroad. The Committee notes the work of UNESCO in connection with the international movement of cultural goods. The Committee also notes that the federal government has recently introduced legislation to control exports of art and cultural artifacts in a number of categories.

Industrial Design

The Committee notes in the section of its Final Report on Economic Nationalism dealing with technology and innovation, industrial design has important cultural aspects. Both the economic and cultural importance of industrial design are increasingly being recognized by both provincial and federal government policy. The federal government now makes available substantial financial assistance for industrial design. The Committee's recommendations regarding research and development, technology and innovation are directed to significantly improving Canadian content in areas related to and including industrial design.

Native Peoples' Culture

The Committee also notes the need for special recognition of and special programmes of support for the culture of native peoples in the province. The Committee recognizes that there is a need for a broad restructuring of a range of policies affecting native peoples. The Committee also notes that indian affairs are primarily a federal responsibility under the British North American Act.

Nonetheless the Committee would emphasize the desirability of new provincial initiatives in support of native peoples' cultural activities and facilities. There is a need not only for native peoples to have ready access to cultural support and facilities on a basis similar to that which other groups enjoy. There is also a need for policies and programmes tailored to the special features of native peoples culture in Ontario. The Committee would stress its view that the native peoples themselves should have the major responsibility for developing policies in these areas. In this connection the Committee notes positive developments along these lines in native peoples' schooling in the north.

The Committee would also draw attention to the desirability of new programmes to strengthen awareness and appreciation of native peoples' culture by non-native peoples.

Multiculturalism

A distinctive fact of Ontario life, especially in some of the larger urban centres of the province, is the multicultural character which has developed and which has so enriched the life of the province. Several dozen nationalities are represented in Ontario and many of these groups are active in extending and preserving in Ontario the rich cultural heritage of their national homelands. Many Canadians are proud of the cultural mosaic which thrives in Ontario by contrast with the "melting pot" tradition in the United States. Programmes such as Heritage Ontario and Metro Caravan give the wider population an opportunity to share in this heritage. As the Ontario Arts Council and other bodies stressed in their appearances before the Committee, multiculturalism is an important and distinctive feature of life in Ontario.

There is a need for comprehensive policies and programmes to be developed to maintain and develop this aspect of cultural and social life in the province. In this connection the Committee notes the important work of the Heritage Ontario Congress, which brought together groups and representatives from a cross-section of social and cultural life in the province, and which formulated recommendations for further cultural development.

The Committee would also draw attention to the Premier's recent announcement of a programme to provide school instruction in mother tongues other than English and French. Instruction in other languages may be made available where there is sufficient demand to warrant it.

The Committee also notes the positive contribution to multicultural development of programmes such as Ontario Welcome House. This facility assists new immigrants in getting established in the Toronto area.

The French Language in Ontario

The representations of the Franco-Ontario Association drew the Committee's attention to problems which confront Ontario's Francophone community, and to deficiencies in government policies in support of the French language and culture in the province.

The Association referred particularly to the lack of strength or lack of availability of instruction in French for both French and English speaking people in Ontario, frequent unavailability of public services in the French language, lack of radio and television programming in the French language and especially on O.E.C.A., and lack of awareness or recognition of the Ontario Francophone community by the Ontario population at large. It was noted that many Franco Ontarians see themselves as having different cultural aspirations from French Canadians in the Province of Quebec.

There is concern, for example, about the French culture in Ontario being merely an outpost of Montreal as cultural metropolis. Many Franco Ontarians would like to develop their own cultural trends and traditions in the context of life in Ontario.

In addition to the concerns and aspirations of Franco-Ontarians, the Committee notes that there are important wider issues concerning the role of the French language and culture in Ontario. Education is a provincial responsibility, and the Committee would strongly urge that there be more aggressive efforts to develop and

extend comprehensive French language instruction at an early age with a view to providing a more acceptable level of service to Franco-Ontarians and developing a much greater command of the French language in the population at large. The widespread bi,-tri-or multi-lingualism which the Committee encountered in Europe point up how modest has been our record in achieving proficiency in other languages in the population at large.

Command of a second language is desirable from the standpoint of general education in an increasingly small and cosmopolitan world, but also in support of a second important role which it seems to the Committee Ontario ought to play vis-à-vis the French language. Ontario is Canada's leading province, Toronto is Canada's leading business, professional and administrative centre, and Canada is a bilingual country. As has been apparent throughout most of Canada's history, the enviable richness of Canada's continuing bilingual tradition exacts a price in terms of tension between French and English speaking Canada. The Committee notes by way of example the ongoing debate surrounding language rights and the wider use of the French language in Quebec.

The Committee is of the opinion that the Government of Ontario could do more to promote bilingualism as an objective of educational and social policy and of national unity. In the Committee's view more fluent and more widespread French language instruction in all areas and aspects of Ontario life deserves consideration for higher priority.

The Committee would stress its view that an essential strategy for preserving the vitality of the French language and culture in Ontario, and securing significant progress towards fluent bilingualism in the non-francophone population in Ontario is for instruction to be widely available totally in French from the earliest school years.

Regional Distribution of Cultural Activity

A final area, and one to which the Ontario Arts Council attached very considerable importance in its appearances before the Committee is the question of regional cultural rights and opportunities. The Council noted and emphasized that all regions of the province do not enjoy anything near the same level of accessibility to the variety of cultural activities and facilities available in the province overall. At the same time the Council was concerned that the wider regional availability of culture in the province not merely take the form of colonization of smaller centres by the larger ones in the cultural sense. The Council recommended that the government should encourage the wider movement throughout the province of artistic resources from Toronto and other centres but at the same time encourage the development of indigenous artistic expression in both French and English in smaller communities. To that end the Council recommended that the province encourage municipalities to take advantage of provisions in the Municipal Act which empower municipalities to use the revenues to make grants for "creative and interpretive activity" in the arts, and provide municipalities with financial assistance for those purposes.

In this connection the Committee notes the relatively ambitious efforts of the Government of France to stimulate regional and decentralized cultural activity.

The Committee also notes the availability of suitable athletic facilities as an important regional priority.

Finally, the special needs and traditions of rural parts of Ontario are an important part of regional cultural policies and programmes. Agricultural and fall fairs, for example, are a conspicuously valuable rural tradition. The Committee would draw attention to amendments to the Agricultural Societies Act which provides for financial support of amateur performances at agricultural fairs. The Committee suggests such programmes could be extended to encourage wider recognition of distinguished local performing groups, by, for example, sponsorship of competitions.

Conclusion and Recommendation

In the Committee's view each of these matters is important. When considered as components and issues of the cultural life and vitality of Ontario and Canada, they are the more important. The Committee is disturbed by evidence that a number of cultural sectors in Canada are weak or threatened. The Committee is convinced these matters deserve and demand priority study. The Committee accordingly recommends THAT AT AN EARLY DATE A SELECT COMMITTEE ON CULTURAL AFFAIRS BE STRUCK TO REVIEW AND PROPOSE LAW AND POLICY RESPECTING CULTURAL DEVELOPMENT AND DISTINCTIVENESS IN ONTARIO AND CANADA HAVING SPECIAL REGARD TO:

- THE ROLE AND IMPACT OF THE AUDIO-VISUAL AND PRINT MEDIA IN SHAPING CULTURAL ATTITUDES AND PROVIDING ECONOMIC SUPPORT TO CULTURAL ACTIVITY AND DEVELOPMENT IN CANADA AND ONTARIO;
- THE IMPLICATIONS OF FOREIGN, PRIVATE AND PUBLIC CONTROL OF CULTURAL DISTRIBUTION SYSTEMS FOR BOOKS, FILMS, RECORDINGS, LIVE PERFORMANCE BOOKINGS AND OTHER CULTURAL PROPERTY;
- THE QUALITY AND QUANTITY OF CANADIAN EDUCATIONAL MATERIALS IN BOTH PRINTED AND AUDIO-VISUAL FORM;
- ENCOURAGING THE EXPRESSION OF DESIRED CULTURAL VALUES IN ARCHITECTURE, URBAN PLANNING AND INDUSTRIAL DESIGN.

- THE FOSTERING OF FRENCH-ENGLISH BILINGUALISM
IN CANADA;
- SUPPORT FOR MULTICULTURALISM AND NATIVE
CULTURE IN ONTARIO;
- CANADIAN PARTICIPATION IN INTERNATIONAL
CULTURAL PROCESSES AND TRENDS.

The Committee is aware that there is on-going policy development work within ministries of Government of Ontario, Canada and other provinces. The Committee considers that both the nature of the issues and the framework for public debate and discussion which a legislative committee provides make it preeminently appropriate that such studies be undertaken by a select committee. A select committee could take advantage of advice and assistance available from professional resources in ministries with cultural responsibilities, and other outside professional advice. In addition, a select committee would provide a framework for various interested individuals and organizations to present their views in a public forum, evidence, views and recommendations to be explored and probed, and for conflicting points of view to be publicly contrasted. The Select Committee on Economic and Cultural Nationalism's program of hearings on Colleges and Universities and on Advertising, followed as they were by special studies and data gathering, point up the value of these matters being studied in a legislative committee framework.

APPENDICES

PERSONS WHO APPEARED BEFORE THE

SELECT COMMITTEE -

CULTURAL NATIONALISM

Persons Who Appeared Before the Committee -

Cultural Nationalism

August 3, 1972	Mr. Lewis Applebaum, Mr. J. Adamson Col. Frank McEachren, Mr. Ron Evans	Ontario Council for the Arts, " " "
August 10, 1972	Mr. John Boyle, Mr. Peter Hunter, Mr. Henry Karpus,	Canadian Artists Representation McConnell Advertising Ltd., Ronalds-Reynolds and Company.
August 15, 1972	Prof. Tom Franck, Prof. Edward Weisband, Mr. Barry Lando, Mr. Mario Amaya,	New York University, New York University, C.B.S. News, Washington, New York Cultural Centre.
August 17, 1972 New York	Mr. David C. Fuchs, Mr. Harry R. Olsson, Prof. Peter Evans, Mr. Ralph P. Davidson, Mr. Steven Larue,	C.B.S. News, New York. Columbia Broadcasting System Brown University, Rhode Island. Time Magazine, Time Canada.
September 19, 1972 Paris	Mr. Jean-Louis Gagnon, Mr. A. Seydou,	Canadian Ambassador to UNESCO Cultural Department, UNESCO
September 20, 1972 Paris	Mr. Gerard Montassier,	Ministry of Culture, France
September 22, 1972 Belgium	Mr. J. Remiche, Mr. C. Pirlot, Mr. Cantillon, Mr. J. Remy, Mr. R. Leonard, Mr. L. Joassin, Mr. De Meter,	Service des Arts Plastiques, Service de Documentation et Inspection, Conseiller musical, Statistique culturelle et Planning, Conseiller litteraire, Statistique culturelle et Planning.

September 22, 1972	Mr. W. Debrock, Mr. W. Juwet, Mr. J. Kestelyn, Mr. C. Haesaerts,	Ministry of Dutch Culture, National Cultural Institutions, Music and Lyric Arts, Literature.
September 23, 1972 Belgium, Gent.	Professor D. van den Bulke, Brj de Rijksumiversitie	
January 9, 1973	Mr. Charles Geoffroy, Mr. Edward D. Brown, Mr. Graham Campbell, Mr. Harold Johnston, Mr. Bruce McLean, Mr. George Cross, Mr. James Reeve, Mr. Donald Robertson, Mr. John Straiton,	Young and Rubicam, Ltd., Doyle, Dane, Bernbach Advertising, Norman, Criag and Kummel, Leo Burnett Co., Ltd., Needham, Harper & Steers; Spitzer, Mills & Bates Limited, McCann-Erickson Advertising; J. Walter Thompson Co., Ltd., Ogilvy & Mather (Canada) Ltd.
	Mr. A.G. Kershaw, Mr. Brian Skinner, Mr. Ivor Downie, Mr. Cal McLauchlan,	Ogilvy & Mather (Canada) Ltd. Brian Skinner Communications Ltd., Downie Advertising Ltd., McLauchlan, Mohr Ltd.,
January 10, 1973	Mr. Don Robertson, Mr. Richard Kostyra, Mr. Neville Sargeant, Mr. Alan Jones, Mr. Jerrold Beckerman,	J. Walter Thompson Company, Ltd., " " "
	Mr. Paul Siren,	Canadian Television and Radio Artists (ACTRA).
January 16, 1973	Mr. Anthony Adamson, Mr. Louis Applebaum, Mr. Frank McEachren, Mr. Arthur Gelber,	Ontario Council for the Arts. " "
January 17, 1973	Mrs. Sheila Bresalier, The Committee for an Independent Canada, Ottawa branch.	
January 18, 1973	Professor Robin Matthews, Professor James Steele,	Carleton University, Ottawa.

January 24, 1973	Mr. Michael Waffle, Prof. J. Alex Murray, Dr. R.G. Quittenton, Dr. Lloyd Brown-John, Mr. M.M. Sumner,	Windsor, Ontario University of Windsor, St. Clair College of Applied Arts and Technology. University of Windsor. Windsor, Ontario
February 13, 1973	Dr. D. Carleton Williams Dr. John B. Macdonald,	University of Western Ontario, Council of Ontario Universities
February 15, 1973	Dr. Robert Haynes, Dr. Jill Conway,	York University, University of Toronto
February 20, 1973	Dr. Stefan Dupre, Dr. James A. Gibson,	University of Toronto Brock University.
February 21, 1973	Dr. John Porter,	Carleton University
March 1, 1973	Hon. Jack McNie	Minister of Colleges and Universities.
March 6, 1973	Mrs. Denise Havers, Dr. K. Jean Cottam	The 85% Canadian Quota Campaign. " "
July 30, 1973	Mr. J. Douglas McCullough,	Ministry of Colleges and Universities.
January 29, 1974 Quebec City	Mr. Denis Hardy, Mr. Guy Fregault, Mr. Marcel Junius, Mr. Gaston Harvey, Mr. M. Dagneau, Mr. M.Y. Ledene	Minister of Cultural Affairs, Deputy Minister of Cultural Affairs, Heritage Cultural Branch, External Cultural Relations " "
January 29, 1974 Quebec City	Honourable Jean-Paul L'Allier,	Minister of Communica- tions.

BRIEFS FILED WITH THE SELECT COMMITTEE -

CULTURAL NATIONALISM

Briefs Filed With The Select Committee - Cultural
Nationalism

Agency Forum	Brian Skinner Communications, Downie Advertising Ltd., McLauchlan, Mohr, Ltd.	January, 1973
Association of Canadian Television and Radio Artists, (ACTRA)		January, 1973
Association Canadienne-Francaise de l'Ontario		February, 1974
Canadian Advertising Representatives	McConnell Advertising Company Ltd., Ronalds-Reynolds & Company Limited, McLaren Advertising Limited Vickers & Benson Ltd.	August, 1972
Canadian Artists' Representation Brief Ontario Region.		February, 1972
Canadian Film-makers' Distribution Centre	Toronto Filmmakers' Coop.	August, 1972
Committee for an Independent Canada, Ottawa Chapter		January, 1973
Dr. K.J. Cottam	Toronto	August, 1972
Dr. John Crispo	University of Toronto	February, 1972
85% Canadian Quota Campaign,	Toronto	February, 1973
Mr. Russell J. Harper	Alexandria, Ontario	August, 1972
Mr. Shushil Kumar Jain,	Windsor, Ontario	February, 1972
Robert P. Kaplan, M.P.	Don Valley, Ontario	August, 1972
Mr. C.H. Morrow,	Willowdale, Ontario	January, 1973
Mr. Kenneth Mucha	Kingston, Ontario	January, 1973
Mr. Mike Sumner	Windsor, Ontario	January, 1973
Mr. W.D. Saunders	Islington, Ontario	December, 1972
Dr. Albert Tucker,	Glendon College, Ontario	May, 1973

Ten Canadian Advertising Agencies:

Doyle, Dane, Bernbach Advertising Ltd.
 Foote, Cone & Belding Advertising Ltd.
 Spitzer, Mills & Bates Ltd.
 Norman, Craig & Kummel (Canada) Ltd.
 Young & Rubicam Ltd.
 Leo Burnett Company Ltd.
 Needham, Harper & Steers of Canada Ltd.
 McCann-Erickson Advertising of Canada Ltd.
 J. Walter Thompson Co. Ltd.
 Ogilvy & Mather (Canada) Ltd. December, 1972

E.P. Sanders, Esq. Associate Professor	Department of Religion, McMaster University, Hamilton	February, 1973
Professor P.M. Clifford	Department of Geology McMaster University	March, 1973
Administration of McMaster University	Hamilton	January, 1973
Professor R.D. Lambert, Ph.D. Associate Professor	University of Waterloo	February, 1973
Dr. S.L. Black	University of Western Ontario, London, Ontario	February, 1973
Professor J. Paul Grayson, Department of Sociology, and Professor C. McKie,	University of Western Ontario	January, 1973
Professor Alex Murray,	University of Windsor Windsor, Ontario	January, 1973
Dr. C. Lloyd Brown-John Associate Professor	Department of Political Science University of Windsor	January, 1973
Professor D.J. Daly,	Faculty of Administrative Studies, York University	June, 1973

